



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

PAPERS RED BY TITLE

The folloing papers, presented to the Association, wer red by title only:

27. "Notes on the *Speculum Vitae*." By Miss Hope Emily Allen.

[An investigation of the MSS. of the *Speculum Vitae* has not confirmed the authorship of Nassington and Waldby or the connection with the *Prick of Conscience* discust in my article on the *Authorship of the 'Prick of Conscience.'* An English prose version has been discovered and a Latin source. A list of MSS. is appended.]

28. "The 'Character' in Restoration Comedy." By Professor Edward C. Baldwin, of the University of Illinois.

[The Restoration comedy of manners contains many "characters." These differ, however, from the "character" as exemplified in the work of Overbury and the writers of the older English comedy, being more akin to the French *portrait* as written by La Bruyère and later imitated by Addison. The model for this exotic form of the "character" was furnisht by Molière. His art was, in turn, influenst by that of the *précieuses*, who, after serving an apprenticeship in the *salons*, had introduced the *portrait* into fiction.]

29. "The American Indian in German Poetry." By Dr. Preston A. Barba, of Indiana University.

[Chateaubriand's *Atala* and *René* in Germany. The Indian as the embodiment of the Rousseauian doctrin in poems of Schiller, Halem, Schubart, and Seume. Upon the advent of Cooper the tragic fate of the redman is a frequent theme, as in certain poems of Chamisso and Lenau. The poets among the *Achtundvierziger* and subsequent German-American poets hav often exploited Indian lore. In spite of the realistic portrayals of the Indian in the novels of Gerstäcker, Strubberg, and Möllhausen, he has in poetry remained an essentially romantic figure.]

30. "Christian Felix Weisse's Place Among German Educators of the Eighteenth Century." By Professor Wilhelm Braun, of Barnard College.

[Tho not even mentiond by name in Rein's *Handbuch der Pädagogik* or in Munroe's *Encyclopedia of Education*, Weisse was deemd worthy to hav his portrait hung in the Education Bilding of the recent Leipzig International Exhibition of Books and Grafic Arts

beside that of Basedow, Salzmann, and Pestalozzi. But practically nothing has been written about Weisse's contribution to the new pedagogy of the 18th century, altho he publisht a Primer which was widely used for fifty years, and supplied Germany with a great bulk of educational literature for children which made his name a household word thruout the land. The present paper aims to give a succinct account of Weisse's pedagogical work, without attempting at this time any final valuation of it.]

31. "Conversations as a French Literay *Genre* during the Seventeenth Century." By Professor Isabelle Bronk, of Swarthmore College.

[A list and a consideration of the extremely numerus *Conversations, Entretiens, and Dialogues* publisht in France, from the time of the *Entretiens de M. Du Mas avec M. de Balzac* (1656) until the end of the century—*Conversations sur l'excellence du beau sexe* (1699).]

32. "Two New Texts of the *Evangelie*." By Miss Gertrude H. Campbell, of Bryn Mawr College.

[A stanzaic story of the gospels in English is printed under the title *Evangelie* in the EETS edition of *Minor poems from the Vernon MS*. Two new texts ar here produced; one the complete poem, found in a ms. fifty years younger than the Vernon ms., the other a fragment of great linguistic interest, in the East Midland dialect, dated about 1310. Notes on the text, remarks on the mss. and their relations, and studies in the sources of the material accompany the texts.]

33. "Sources of the *Comedia Tibalda* of Perálvarez de Ayllón." By Professor J. P. Wickersham Crawford, of the University of Pennsylvania.

[The *Comedia Tibalda* (1553) of Perálvarez de Ayllón is chiefly devoted to the discussion of two themes frequently treated in sixteenth-century Spanish literature, the remedies against love and the relativ virtues and imperfections of women. For the first of these, he folloes closely Ovid's *Remedia Amoris*; for the second, he translates almost literally from Rodriguez de la Cámara's *Triunfo de las doñas*. A study of the sources serves to correct a number of mistakes in the text recently publisht in the *Bibliotheca Hispanica*.]

34. "The Uses of the Particles of Comparison in German." By Professor Edward Elias, of Hope College.

[After brief consideration of the uses of the particles of compari-

son in O. H. G. and M. H. G., the paper traces the uses from Erly N. H. G. to the present day. Special attention is given to Lessing, Goethe, Schiller, Jakob Grimm, Heine, and Nietzsche.]

35. "*The Merchant Prince of Cornville* by Samuel Gross and Rostand's *Cyrano de Bergerac*." By Dr. Walther Fischer, of the University of Pennsylvania.

[The purpose of the paper is to sho that in spite of the wel-known court decision it is impossible, from a literary point of view, to charge Rostand with plagiarism from Gross.]

36. "The British Isles in Norse Saga." By Professor Christabel F. Fiske, of Vassar College.

[The Norse sagas reflect historical conditions and events in the British Isles, and with more or less romantic modification of actualities present the Isles as an object of conquest, a place of refuge, a rich opportunity for pillage or for trade, the home of future brides, possible allies, and servisable recruits, and the source of Christian influences.]

37. "The *Dunciad* of 1728." By Professor R. H. Griffith, of the University of Texas.

[No other English poem, it is thought, presents so elaborate a bibliographical puzzle as Pope's *Dunciad*. This paper is limited to events of 1728, and the history of this first year as previously told is corrected and amplified. The account concerns chiefly: the preparation of the satire for the public, and of the public to receive it; the number and dates of editions; the advertizing campaign for and against it; and the publishers and printers.]

38. "Civilization and Literature." By Professor A. L. Guérard, of the Rice Institute.

[French universities now recognize a three-fold division in the study of modern languages: linguistics, literature, civilization. In Germany, Dr. Ernst Sieper, a. o. Professor der englischen Philologie an der Universität München, is editing a series of monographs, *Die Kultur des modernen England*. In this cuntry, several universities hav professorships of the history of German culture. The present paper, which was intended as a preface to the author's *French Civilization in the Nineteenth Century*, is a plea for a similar development of the study of French culture.]

39. "Eustorg de Beaulieu and the Protestant Song-Books of the Sixteenth Century." By Dr. Helen Josephine Harvitt.

[I. A short biographical sketch of Eustorg de Beaulieu. II. Reformation propaganda thru the medium of songs. General aspect of the movement. III. Beaulieu's method of adapting religious songs to popular tunes and words. IV. A catalog of the songs by Eustorg de Beaulieu, with their popular prototypes (opening lines only) and references to the song-books in which the original and the prototype may be found. V. A bibliographical list of the collections of songs mentioned in the paper.]

40. "Henry Fielding's Word-Usage and Signatures in his *Covent-Garden Journal*." By Dr. Gerard E. Jensen, of Cornell University.

[This essay endeavors to determine what signatures in this *Journal* are Fielding's, and how far they may be taken as evidence of his authorship. It examines also Keightley's word-test for the author's style and tries to show that it is in general reliable. The writer finds that internal evidence usually supports his other tests. After having explained the rejection of several papers, he suggests the names of their writers.]

41. "Nature and Authorship of the Anonymous *King Leir*." By Professor Robert Adger Law, of the University of Texas.

[J. J. Munro has recently suggested a common authorship for *The Troublesome Reign* and *King Leir*. Analysis of the two plays shows that while *The Troublesome Reign* is a typical chronicle history, the *Leir* is really a melodrama, possessing structural unity, a few mildly poetic lines, and certain distinct peculiarities of style. All these point in one direction for the authorship.]

42. "The *Finnsburg Fragment* and the Finn-Episode in *Beowulf*." By Professor William W. Lawrence, of Columbia University.

[A study of the interpretation of the text and of the significance of the tale as a whole in its relation to *Beowulf* and to Germanic heroic story.]

43. "Leonid Andreev." By Professor Clarence L. Meader, of the University of Michigan.

[The place of Andreev among contemporary Russian writers, and his attitude toward Russian social and political questions. The development of his ideas of individualism and self-realization; his relation to Nietzsche, to Tolstoi, and to the symbolic drama of western Europe.]

44. "The Original of *The Nonjuror*." By Dr. Dudley H. Miles, of the Evander Childs High School, New York City.

[In spite of the unanimous opinion that Cibber based his play, *The Nonjuror*, directly on Molière's *Tartuffe* (1669), a critical comparison with Molière and with Medbourne's *Tartuffe* (1670), in management of the action, handling of character, and in frasing of ideas common to the three pieces, shoes that Cibber workt from the erlier English translation and adaptation.]

45. "The Development of Goethe's Theory of the *Novelle*." By Professor McBurney Mitchell, of Brown University.

[The first attempt at a theory of the *Novelle* in Germany is usually dated from the pioneer work of the brothers Schlegel (1798-1804). This was folloed by a slight contribution from Wieland (1805), and after a considerable interval by Goethe's famus epigrammatic definition of 1827; "Was ist die *Novelle* anders als eine sich ereignete, unerhörte Begebenheit?" As a matter of fact, this definition is only the quintessential result of a long investigation which can be traced definitely as far back as the *Unterhaltungen deutscher Ausgewanderten* (1795), where the later epigram is already stated in substance, thus antedating even the first attempts of the Schlegels at a definition. Only by tracing the growth of this conception in Goethe's mind between 1795 and 1827, can one arrive at a satisfactory elucidation of the definition in its final form. Incidentally, A. W. Schlegel and Wieland appear to have borroed from Goethe.]

46. "The Position of Group C in the *Canterbury Tales*." By Professor Samuel Moore, of the University of Wisconsin.

[The position which Furnivall assignd to Group C of the *Canterbury Tales*—between B and D—is an entirely arbitrary one; no internal evidence lends it probabily, and no ms. is known to exist in which C either folloes B² or precedes D. In fact, the ms. evidence makes it quite clear that C ought to precede B². The mss. also sho that there ar only three possible positions for CB²: (1) between B¹ and D; (2) between F and G; (3) between G and H. The internal evidence shoes that of these three positions the best is certainly between B¹ and D. The arrangement which best expresses Chaucer's intentions is A B¹ C B² D E F G H I.]

47. "The Significance of Poetry." By Dr. Harvey W. Peck, of the University of Texas.

[A view of the function of poetry as a representativ of the fine arts, especially in its relation to science and to practical activity. The subject matter of poetry may be complex or of varied nature. The test of poetry is poetic form. This is reducible ultimately to rithm. Rithm is generally regarded as the natural mode of express-

ing coherent emotion. Emotion is considered the source of values, the basis of judgments of worth. The function of poetry, then, is, abstractedly stated, the preservation or creation of values. Conclusion emphasizing the social significance of poetry, and the necessity of poetry or a kindred art as a supplement to science and to industrial activity.]

48. "Poetic Thinking." By Professor Richard Rice, Jr., of Indiana University.

[The paper attempts to define and illustrate the following questions: (1) In relation to filosofic and scientific thought what is poetic thought?—Illustrated by the treatment of a single topic in three typical courses of the college curriculum. (2) What kind of truth does the poetic mind choose to believe in?—Illustrated by our memory of the past and our discovery of the future. (3) How does poetry combine with the other modes of thought to help one solve the important problems of life?—Illustrated by the most important of all problems.]

49. "The Rationale of Punctuation." By Miss Constance Mayfield Rourke, of Vassar College.

[The rules for punctuation do not accord with the practice of careful writers; they offer a code rather than a comprehensive logic, the rhetorics fail to agree. The function of punctuation can only be defined in terms of effect. By offering symbols different in kind from those of the printed or written word, punctuation arrests attention: its primary effect is that of emphasis. Each point not only produces stress, but by its form colors language with purpose. The effect of each point may be simply defined. This functional logic interprets both the tendencies expressed by the rules and the variations of literature. Upon the basis of this logic the amateur may be taught to punctuate according to the relative values of his expression. His punctuation will become organic, a direct and natural outgrowth from his expression.]

50. "The Theophilus Legend in Dramatic Form: A Suggested Antecedent of the Bond Story in *The Merchant of Venice*." By Miss Helen Sandison, of Vassar College.

[Dramatic and semi-dramatic versions present: (1) the "bond story" of a Christian trapped by the devil, with whom a Jew is allied and almost merged; (2) the trial scene in essentials, Mercy (i. e. Mary) overcoming Justice; (3) certain minor parallels. If not this particular miracle, one similar, similarly developing into rationalized drama, conceivably contributed to the final evolution of Shakespeare's story.]

51. "Allusions in Sixteenth-Century Dramatists (including Shakespeare) to the Puritans' 'Pensive Care for the Well Bestowal of Time.'" By Professor Morris P. Tilley, of the University of Michigan.

[The paper seeks to sho two things; the Puritans' opinion of the value of time, and the dramatists' ridicule of that opinion. Not all Puritans wer equally severe in their denunciation of recreation. But severe Puritanical denunciations cald forth violent protests from the dramatists, who for satirical purposes introduced into their plays the extreme Puritans' views with regard both to the value of time and to the restrictions of time, place, and persons placed upon amusements. Shakespeare joind in the ridicule of views of this sort.]

52. "Some Phases of the Elizabethan Epigram." By Professor Samuel Marion Tucker, of the Brooklyn Polytechnic Institute.

[However difficult to classify, the Elizabethan Epigram was the resultant of two distinct influences: the English epigrams of John Heywood, which wer general, didactic, and impersonal, and the Latin epigrams of Martial, which wer particular and personal, sometimes satirical, sometimes eulogistic, but almost always occasional. These two influences appear chiefly in the epigrams of Sir John Harrington, but they ar also to be found in the work of Davies, Bastard, Weaver, and a score of other epigrammatists of the Elizabethan and the Jacobean age.]

53. "Chaucer and the Woman Question." By Professor Frederick Tupper, of the University of Vermont.

[This article considers the large det of *The Canterbury Tales* to a contemporary tradition dominant in satires, sermons, "gospels," *exempla*, fabliaux, goliardic poems, love-disputes, etc. Chaucer's deliberate treatment of the woman question includes not only varied discussion of wives' counsels and obedience in the so-cald "Marriage Group" (which must be enlarged) and of "gentilesse" in tales of courtly love, but also ample illustrations of celibacy, jelusy, and the conventional contrast between good and bad women. The Wife of Bath is the storm-center of all fases of this *querelle des femmes*, to which class satire furnishes a background and popular theology a relief.]

54. "Shakspere's Present Indicative Singular Predicates with Plural Subjects." By Professor Frederick Tupper, of the University of Vermont.

[A careful scrutiny of the many passages in the Shakspere Quartos and Folios containing a plural subject of one member folloed by

a singular predicate seems to show that, in the poet's use, such a subject is always impersonal. The few seeming exceptions are demonstrably printer's errors. Noteworthy is the close resemblance between Shakspeare's construction (misinterpreted by all grammarians) and the Greek idiom of the subject in the neuter-form of the plural with the verb in the singular.]

55. "The Heroine of the *Dunciad*." By Mr. George F. Whicher, of the University of Illinois.

[The public-spirited reason professed by Pope for his coarse attack on Mrs. Eliza Haywood was as usual the stalking-horse for his personal animus. He owed the author of *The Court of Carimania* a grudge for her slander of his friend, Henrietta Howard, and for a scandalous reference to himself in *The Court of Lilliput*, which he chose to attribute to her. Tho the inclusion of a novel by Mrs. Haywood in Curll's *Female Dunciad* was in no way retaliatory, Savage again took occasion to abuse the novelist in *An Author to be Let*. The effect of these attacks was not unfelt by Mrs. Haywood. The popularity of her writings declined, she produced almost nothing for a decade, and her name did not appear in connection with her later successful work.]

56. "The Influence of the Minnesong on the Early Italian *Canzone*." By Professor Ernest Hatch Wilkins, of the University of Chicago.

[The Provençal lyric is the main, but not the only, general source of the early Italian lyric. The poets of the court of Frederick II had ample opportunity to become acquainted with the work of the Minnesingers. The *canzone* resembles the *Minnelied* rather than the *canzo* in several important respects of metrical technique: 1) in its unvarying tripartition; 2) in its preference for the *pièd* of three lines; 3) in its rejection of the favorite Provençal initial rime-scheme ABBA; 4) in its preference for the initial rime-scheme ABCABC; 5) in its use of the initial rime-scheme ABCDABCD; 6) in its preference for the metabolic rather than the isometric stanza; 7) in its insistence on originality in stanza structure; 8) in its rejection of the *tornada*.]

57. "Thomson's *Seasons* in France." By Dr. Ernest Hunter Wright, of Columbia University.

[A chapter in the history of the re-awakening of nature poetry in the last half of the eighteenth century, treating especially the more direct imitators of Thomson—Bernis, Saint-Lambert, Léonard, Roucher, Lemierre, Delille, and others.]